E. Dance

535 China proper does not have any distinctive form of dancing, although yang-ko is sometimes considered native to China. Yang-ko is a combination of singing and dancing, derived from the song pattern of peasants who sing in groups antiphonically when working in the rice-fields. The dance steps revolve around a basic pattern, that is, two steps forward and one step back, which resembles the movement of the peasants as they work in the fields. In village festivals, yang-ko is sometimes performed, but it became truly popular only after the reform of literature and art in 1942, when the Communists used the dance to propagate new ideas in Shensi, and later in North China. It was brought to different parts of China in time to greet the advancing People's Liberation Army. The opera The White-haired Girl was based on singing and dancing forms of the yang-ko; and at the first stage of land reform this opera was utilized by the Communist cadres in many different parts of China to stir up class struggles in villages. The vogue of yang-ko in East China now seems to be over. The sophisticated cadres seem to prefer the new operas to yang-ko, and Western forms of social dancing to yang-ko steps.

The Chinese Communists have always fostered any art form that would assist their revolution. In 1950, Hsien Hsing-hai's Production Cantata (Sheng-ch'an Ta-ho-ch'ang)

535 was transformed into an operatic spectacle. The new song-and-dance version is divided into four scenes, celebrating the times of spring cultivation, seeding, harvest, and prosperity, to portray the rural working people's enthusiasm for production and their prosperity as a result of the Communist "liberation."[23]

The Central Dance Corps at Peking, sponsored by the government, recently gave a "Lion Dance," which is an adaptation of a traditional festival stunt performed in North China during the season of the lunar New Year.[24] Another dance, "Tea and Butterflies," has also been widely publicized; it concerns tea-gathering maidens in Western Fukien.[25] The purpose of these dances is "to beautify the working spirit" and to set a pattern to be developed by dance corps elsewhere in China.

The Cultural Corps (Wen-kung T'uan) of the Central Institute of Nationalities at Peking has been visiting the minority communities in Southwest China, and has adapted some of the dances of the minority peoples for performance in Peking, in other Chinese cities, and abroad. Among those performed are a flute dance (a courtship dance), and a wedding dance of the Miao people, "Happy Sun" (a tap dance), and "Good Harvest" (a traditional dance around the family cooking stove) of the

23. People's Pictorial, August 1950.
24. Ibid., March 1954.
25. Ibid., April 1954.

1:Stanford U. S-4, 5 1956 AF12 North China AF12

535 Tibetans in Southwest China, "Please Stay, You Guests from Afar" of the Yi people, and the "Peacock Dance" of the Tai (Thai) people.[26]

The Central Experimental Opera Institute at Peking has also given instruction in ballet, and there are many aspiring bellerinas. Interest in ballet is unprecedented in China and is clearly the result of the popularity of ballet in Russia.[27]

The activities associated with dance are organized and directed by the government. There is the All-China Association of Dancers, which is a subdivision of the All-China Federation of Literary and Art Workers,[28] with headquarters in Peking. Tai Ai-lien, a well-known professional dancer, heads the association. She has dedicated herself to the incorporation of folk life, especially that of the minority peoples, into her dances. Her training, however, is Western.

F. Music

177 533 Appreciation of Western classical music has been revived in accordance with the principle of "accepting the culture of the world."

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26. Ibid., July 1954.

27. Ibid., May 1954.

28. The All-China Federation of Literary and Art Circles was changed to the All-China Federation of Literary and Art Workers in September 1953.

208 formers, and promoted the formation of new
536 troupes, both professional and amateur.

In order to link the presentation of operas with tasks of "national reconstruction," the Ministry of Cultural Affairs issued a directive on December 27, 1952 calling upon all professional opera teams to draw up semi-annual or quarterly schedules of performances and to submit these schedules for approval by the local authorities in charge of cultural affairs.[17] Upon issuance of this directive, the Communist regime acquired the instrument of power by which could be determined not only what operas might be presented by the opera teams but when these operas should be presented.

533 Before turning our attention from the
208 stage, the manner in which Communists use
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17. "Chung-yang Wen-hua Pu Kuan-yü Cheng-tun Ho Chia-ch'iang Ch'üan-kuo Chü-t'uan Kung-tso Ti Chih-shih" ["Directive of the Ministry of Cultural Affairs of the Central People's Government Concerning the Readjustment and Strengthening of the Work of Opera Teams in the Nation"], People's Daily, Dec. 27, 1952.

208 spoken drama, music, folk songs, and folk
533 dancing for purposes of propaganda should be
535 mentioned. These devices, nominally planned for amusement or relaxation, are now permeated with Communist ideas and symbols. As well as the professional dramatic groups, ballad teams, and symphony orchestras in Peking and Tientsin, there are many government-organized "cultural and artistic troupes", consisting of thousands of dramatists, dancers, musicians, and singers. These troupes travel everywhere, performing in villages, mining districts, and industrial plants. Programs presented by these troupes are usually designed to enlist popular support for certain current policies of the regime.

J. Motion Pictures as a Medium for Propaganda

208 The Chinese Communists recognized
546 motion pictures as a powerful weapon of propaganda long before the North China Region came under their control. But their utilization of motion pictures as a propaganda medium did not begin until they captured Peking and Tientsin in 1949. The Communists took immediate measures to prohibit the showing of films with ideological content contradictory to the spirit and provisions of the "Common Program of the Chinese People's Political Consultative Conference" -- a document containing the basic policies of the regime. Meanwhile, they assumed

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ROADSIDE CHESS GAME

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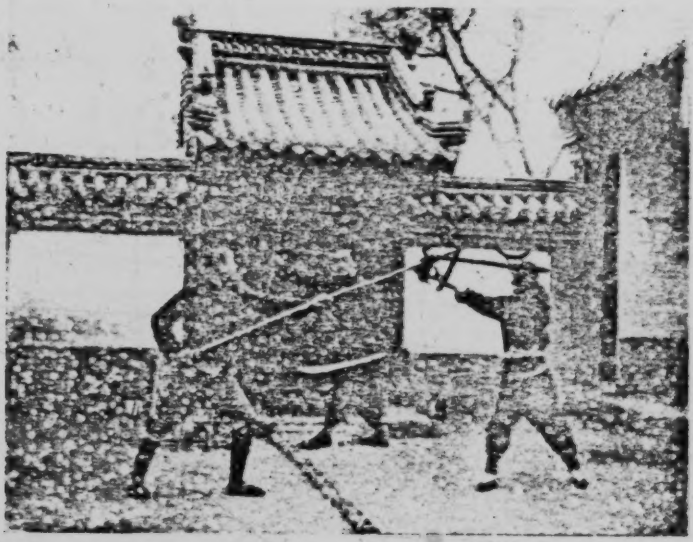

SWORD DANCERS

[p. 4 (o)]

2: Gamble S-5 (1926-1933)1954 AF12 North China AF12

the entertainment until about midnight. If the weather was clear the full moon added its light to that of the lanterns. 545

The Warrior Show was given from ten in the morning until six in the evening on the 15th of the first moon. Some 70 or 80 players took part, showing their prowess, agility, and muscular control with different kinds of weapons, spears, lances, tridents, knives, swords, daggers, and staves. Some were individual performances. Others were done in groups of two, three, or four. The latter showed very careful timing and much practice as in many instances the tempo was very fast and the weapons and dancers had to be at just the right place to avoid injury. Some of the individual posturing and muscle control is often called "Chinese boxing" by foreigners. 545 535

A flying star, a piece of iron tied to the end of a rope, was used to clear the spectators from the space the company needed for its show. 545

On the 14th of the first month the head of the Lion Society went from house to house and presented a red New Year's card that announced that the Lions would be entertaining the public on that day. It also probably intimated that a contribution would be greatly appreciated. The activities of the entertaining groups were regularly supported by contributions.

The beating of a drum and gong advertised the beginning of the show. It started with a group of clowns bringing out a wheelbarrow on which sat a man dressed in an old mandarin's robe and hat with black rings painted around his eyes. The wheelbarrow was pushed by a clown dressed as an old man and pulled by one dressed as an old woman.

Then came a boat made of willow twigs decorated with bright cloth. The passengers were a man dressed as a woman and one dressed as a sailor. The motion of the boat kept time with the drum and gong.

When the "boat" finished its voyage two "lions", one green, one red, came out to entertain the crowd with their capers and dances. Each had an embroidered ball with which it played. A man, with a club in his hand, played the part of the lion tamer and danced between the two lions. The show lasted for about an hour, after which the players were invited to go to the home of a well-to-do family for rest and refreshment.

The lion heads were bamboo frames covered with brightly decorated paper. Sometimes the lions were a one man variety, sometimes a two man species with the second man the hind legs and tail.

During the winter days, when there was little work on the farms, 533 535

2: Gamble S-5 (1926-1933) 1954 AF12 North China AF12

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LOTUS LANTERN

533 groups of men got together to make music with drums, gongs, and cym-
535 bals. The drummer stood in the center of the circle and set the tempo. The others followed his lead. As variations to the clashing of the cymbals and the ringing of the gongs, some groups added the posturing and gestures of Chinese "boxing", all done without interrupting the playing of the instruments.

526 Ice on the ditches and streams made skating possible for those who could fasten an iron bar to their shoes, but metal was usually so scarce that sliding had to be the way most of the young people used the ice.

Kicking the shuttlecock was a game that was popular with the boys and young men during the winter. The shuttlecock was made from chicken feathers and a flat round piece of metal. In earlier days the